



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



"MARINE HEADLAND," BY MAX KUEHNE
GIVEN BY MRS. HARRY PAYNE WHITNEY

SEVENTEENTH CENTURY DUTCH PORTRAIT RECENTLY ACQUIRED

Art was developing in England and Holland at the time when the Reformation was gaining ground. The countries and people who allied themselves to this new movement tended to oppose painting as it had existed. Thus religious art was abandoned as if it must necessarily be connected with the Roman church.

Holland, because of the nature of the terrain, because of her independence and Protestantism, and because of her more democratic

form of civil life, in the seventeenth century led the world in landscape and genre painting. In portraiture, Flanders alone equalled Holland. There are several reasons for this. Easel pictures, which had been introduced into Venice in the previous century, became popular in the Netherlands at this time. The Dutch are naturally frank and sincere, almost abrupt in their truthfulness. These two facts and the very existence of the guilds or corporations themselves, all gave im-

petus to the progress of portraiture. Such pictures could be enjoyed, and although this would necessitate accurate likenesses, it did not prevent pictorial treatment. It is one of the characteristics of Dutch seventeenth century painting that it was artistic in composition, color and chiaroscuro.

The greatest artists of this period are known to all, but of almost equal importance is a large group of so-called "*Little Dutch Masters*." It is an example by one of these men that Ralph H. Booth has given to the Detroit Institute of Arts.

In restful tones of black, pearl gray and ivory, the figure of a woman is revealed beyond its frame, standing quietly and looking out nonchalantly toward us. So perfect is the technique, so definite the form, that it needs no theatrical or artificial means to convince us of its importance and beauty. The date, "ANNO 1633," signifies that it was painted in that year by Nicholas Elias. The artist was born in Amsterdam about 1590. He was a pupil of Cornelis van der Voort, also a painter of Amsterdam, who died in 1624.

There are a few important facts about Elias. Of these the most significant is that he was the master of Bartholomeus van der Helst. The latter in turn greatly influenced Franz Hals, both of the artists working in Holland and Amsterdam. In fact, as we look successively at the guild pictures of Elias, van der Helst

and Franz Hals, we see the relationship and the development which came as the result of Elias.

Critics differ as to the date of Elias' birth. Apparently it was about 1590. He lived until about 1656. Slight differences concerning this date do not prevent us from realizing that the artist was in his prime when he painted this example. E. Benezit, in his "Dictionary of Painters," records twenty-nine pictures specifically, saying that there are also others. Of this number alone, ten are single figures of men and eleven of women. Critics call his best that portraying the company of Captain Mathys, Willemsz, Riephorst, and of Lieutenant Hendrick Lauruenz, painted in 1630. These twenty-five members of the Civic Guard are grouped in two rows, one in front of the balustrade, the other behind the balustrade. It was two and seven years after that when he painted two other similar pictures of Civic Guards with their captain and lieutenant.

At the time when Elias was receiving such important commissions, he left us this superlative woman's portrait. It bears resemblance to some of the early work of Franz Hals. The three-quarters turn of the figure and face, the disposition of the hands, even the gloves held in the right hand, are similar and typical of this period in Dutch portrait painting.

The accurate delineation, the representation of anatomy and the

magical drawing of such details as the lace, the ruffle about the neck and the embroidered gold bodice, prove his genius, and recall Hals while he was still a great technician. One of our great artists recently said: "If artists today would only study the details of this picture and try to paint a semblance not of the entire picture, but an accurate copy of parts, they would then gain a foundation on which they could base their own creative work. For example, if they would only try to paint that marvelous left hand, a bit of the lace or the ruffle. How it would open their eyes!"

Whether it be the materials of the jewelry, the watered-silk design of the rich black dress or the illusive modelling of the face, always such

cleverness has been subordinated to the effect of the ensemble. It is a proof of the fact that the truly great artist is able to carry out details without detriment to the picture.

And then there is a refinement, a dignity and reserve to be desired in good portraiture. In this, it takes us back to Van Dyck, who knew so well the value of suggesting the character of the sitter, without, however, telling every bit of the truth by crude realism. Finally, there is an aloofness in the portrait as if intentionally the beholder were prevented from knowing the sitter too well. It is this very air of uncertainty that fascinates us and draws us back again and again to study the portrait, always with greater delight.

R. P.

RECENT ADDITIONS TO THE DECORATIVE ARTS DEPARTMENT

"GEORGE JENSON" WARE

With the rapid increase in mechanical devices for use in the crafts during the latter part of the XIX Century, came a corresponding decrease in the artistic quality of the goods turned out, and instead of the artistically designed furniture, china and silver of our great grandmother's day, we had a commercial product, which flooded the market and lowered the standard of popular taste.

This condition of affairs was not allowed to go on without protest, however, and here and there artists who sensed the impending danger of

the complete submergence of artistic standards, started a counter movement by striving to awaken a new appreciation of art in its relation to handicraft. In England Walter Crane and William Morris led the way. French artists took an active part, and in Denmark, too, earnest men tried to solve the problem, and several artists of note made valuable contributions to the cause. Chief among them was Th. Bindesboll, who contributed greatly to the revival of Danish art and handicraft.

But as yet no Danish artist had taken up in its entirety a handicraft